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The ART NEWS

ESTABLISHED 1902

VOL. XXXII

NEW YORK, JUNE 9, 1934

NO. 36 WEEKLY



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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, JUNE 9, 1934

The Dance Enjoys A New Popularity In Paris Exhibition

One Hundred French Painters
Led by Picasso and Matisse
Each Create a New Oeuvre
Inspired by "La Danse"

By MARCEL ZAHAR

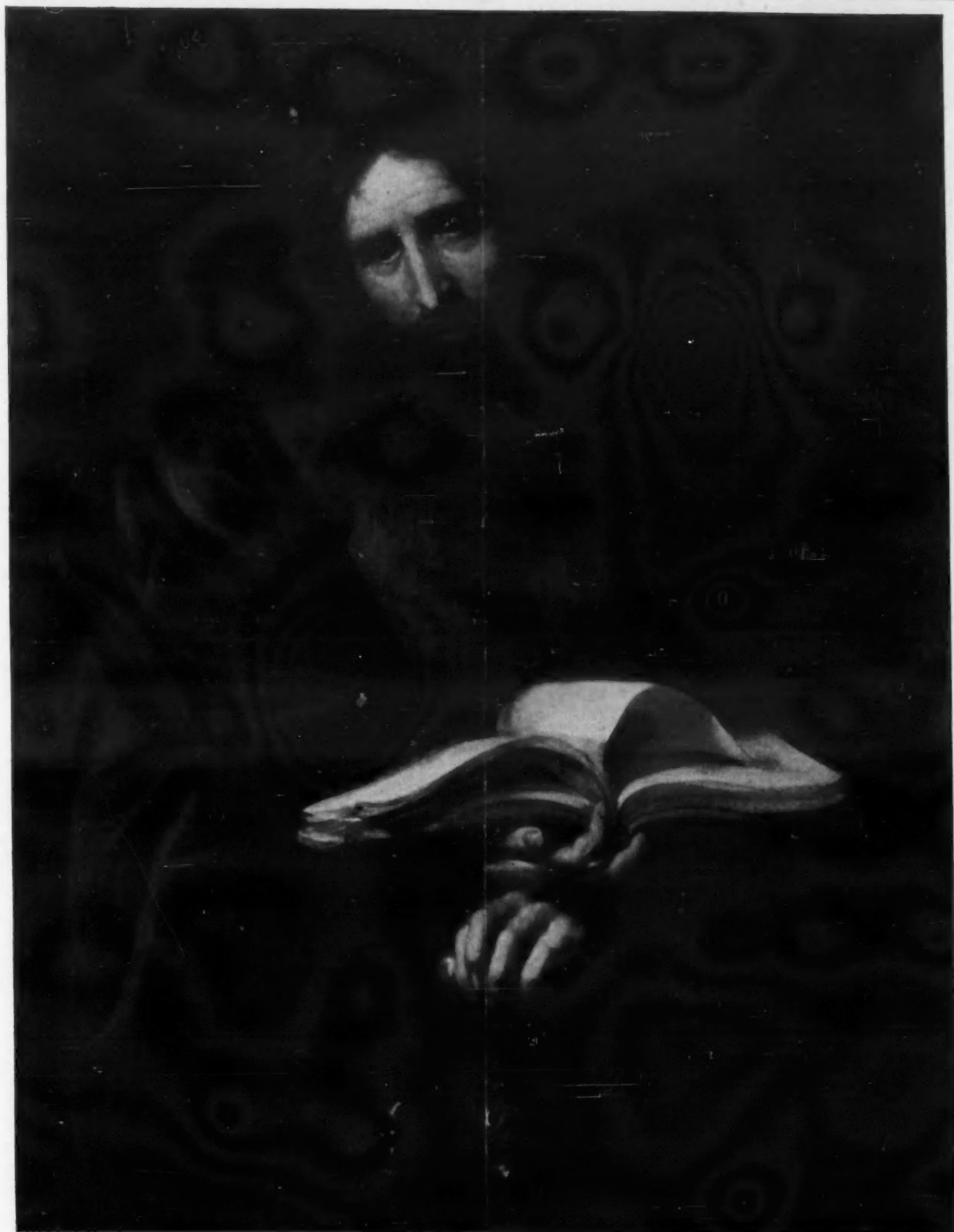
PARIS—The dancer's art as portrayed in painting and in sculpture is the theme of a large-scale exhibition now being held at the Archives Internationales de la Danse; the full title of the exhibition is "Scènes de danses, et rythmes de mouvements inspirés par la danse." As one of its organizers I am naturally reluctant to comment on the merits of the exhibition as a whole (though I may mention that it has found favor with a wide section of the Parisian public), but I need feel no such compunction in discussing the works of individual artists who have sent in canvases or sculpture.

Some months ago I published an article dealing with *The Dance as Mirrored in Contemporary Art*, and the tone of my first paragraph was definitely pessimistic. Re-reading it, I feel I must have viewed my subject with an invidious, not to say jaundiced, eye. I deplored the immobility to which our painters had condemned their models ever since the days of the Impressionists. Such art, it seemed to me, was a blind alley; it was the work of minds "sicklied o'er with the pale cast of thought."

You rack your brains, I adjured our "intellectual" artists, in quest of abstract theories, and turn your backs on nature. You break your models into pieces and tessellate the fragments into futile picture-puzzles. You have forgotten that *humanum est movere* and, with the dropsical limbs and fractured thighs you give them, your men and women cannot stir an inch! And, if they cannot even walk—how can they dance? After this querulous foreword I struck a more optimistic note, placing my hope in the rising generation whose saner outlook would prevail, and even lead—who knows?—their elders to amend their ways. And, to conclude, I pictured the dawning of an age of youthful sprightliness, of natural exuberance—a dancing world!

M. Rolf de Maré, the eminent Founder of the Archives, who has a keen eye for every reference to the dance in current literature, did me the honor of evincing an interest in my article, and resolved to put my theories to the test—to find out what the attitude of our contemporary artists towards the rhythms of human movement really is. He furthermore suggested that I should join forces with himself and M. Tugal, Conservator of the Archives, in promoting a test exhibition on these lines. The preparatory stages of our enterprise were highly instructive, for I soon discovered that the theme proposed has nowadays a very wide appeal; at the mere mention of *la danse* our artists waxed enthusiastic. It proved, indeed, to be one of their most cherished ideals, and they were eager to transpose into the gamut of color, marble, bronze or steel, the rhythms of bodies floating, as it were,

(Continued on page 10)



"ST. PAUL"

An example of the artist's Antwerp period recently sold by the Lilienfeld Galleries to a prominent collector.

By VAN DYCK

NEWARK MUSEUM AIDED BY MAYOR

NEWARK.—Headed by a gift from Mayor Meyer C. Ellenstein, contributions have been received which will enable the Newark Museum to remain open on Sundays throughout June. In sending his gift to Beatrice Winsor, the director, Mayor Ellenstein wrote: "Recognizing the extreme value of the Museum and the service which it is rendering, I am enclosing herewith my personal check which will enable you to keep the Museum open an additional Sunday." Other friends have made gifts supplementing the Museum's present reduced budget that will make opening on the remaining Sundays of the month possible. These come at a fortunate time when so many people are finding pleasure in the garden in the rear of the Museum. The beds of irises and pyrethrum are in full bloom right now. This is the first time since 1931 that it has been possible for the Museum to stay open during the month of June for its Sunday visitors, when the garden is usually most attractive.

Unfortunately, owing to a reduced budget, the Museum is entirely depend-

Wildenstein Plans Benefit Exhibition For Next Season

Wildenstein & Co., one of the first galleries to announce plans for the opening of the art season next fall, will hold a loan exhibition of XVIIIth century paintings, representative of the English, French, Italian, Spanish and American schools of the period. The exhibition will be staged for the benefit of some worth-while charity organization, the name of which has not yet been divulged.

ent on such gifts to keep open on Sundays. This has been possible since the first of October last year owing to a number of gifts received from such local organizations as the Rotary Club, the College Women's Club, Broad Street Association, and through donations which visitors have placed in contribution boxes.

PRIZES AWARDED IN PRINT EXHIBIT

CHICAGO.—The International exhibition of lithographs, etchings and wood engravings, now on view at the Art Institute of Chicago in conjunction with the Century of Progress Exhibition, comprises four hundred and twelve entries, on seven of which prize awards have been conferred. The awards are as follows:

Chicago Society of Etchers Prize—Walter Tittle, New York, for his portrait of Augustus John; Frank G. Logan Prize of \$100 and a bronze medal—Robert Riggs, Philadelphia, for his lithograph, "Center Ring"; First Prize in Engraving—Stanley Anderson, London, England, for "Hot Chestnuts"; Walter S. Brewster Prize for Engraving—John Copley, London, for "Chinese Face"; Thomas E. Donnelly Prize for Engraving—Johannes Wuesten, Dresden, Germany, for "Prodigal Son"; Walter S. Brewster Second Prize—Asa Cheffetz, Springfield, Mass., for "A New England Calendar"; Alfred E. Hammill Prize—M. C. Escher, Holland, for "Noza, Corsica."

(Continued on page 4)

Albright Director Gives Interview To Art News

Gordon B. Washburn Reports
Multiple Museum Activities
and Significant Accessions
Despite Reduced Budget

By LAURIE EGLINGTON

BUFFALO.—One of the oldest museums in the country, the Albright Art Gallery is also among the most beautiful. The building, which is designed in a refined neo-classic style, is situated in a large park overlooking a lake. The city itself dates from the early XIXth century, when its strategic position on the Great Lakes, and its proximity to Niagara Falls, soon attracted a wide variety of industries, among them being today, steel, electric power, airplanes, motor cars, furniture, etc. The Gallery, which in its present form was given by Mr. John J. Albright and opened in 1905, has to serve, therefore, a highly heterogeneous population, consisting on the one hand of some half million Poles, Italians and other industrial workers, and, on the other, of a small select society which has been immortalized so signally in current literature.

In an interview recently, the present Director, Mr. Gordon B. Washburn, gave us a full account of the collections and activities of the Gallery. "The tendency in the past," he remarked, "was naturally to collect Americana. One might say, indeed, that the prevailing policy over a long period was to take a gambler's choice on the best 'horses' of the year." Under the guidance of Mr. Conger Goodyear as president and Mr. William Hekking as art director, however, came a definite expansion in the direction of the modern foreign schools. As a result Buffalo can point to one of the most complete collections of modern sculpture in the country, wherein are represented the majority of the leading contemporary artists in this field, including Kolbe, Lehmbruck, Mestrovic, Maillol, Despiau, Brancusi, Dobson, Noguchi and Troubetzkoi. Among the earlier masters are Rodin, Bourdelle and Meunier, all present in characteristic examples. At the same time a nucleus of modern French paintings was assembled, with masters such as Degas, Cezanne and Gauguin taking a leading position, reinforced by leading contemporaries, among them Matisse and Picasso.

"Until recently there was no thought of acquiring old masters because it was always considered that they were too expensive," Mr. Washburn commented. "I believe, however, that having only a little money does not prevent a museum from making such purchases." In support of this claim, Mr. Washburn can point to a number of acquisitions in this field of a significance not to be denied. Foremost among these is a late XVth century French statue of the Lorraine school, known traditionally as Louis XI and unique among wood sculpture, while two *trecento* panels attributed by one expert to Spineio Aretino, by another

Albright Director Gives Interview On Museum Work

(Continued from page 3)

to Orcagna, and thought by Dr. Offner to be the work of Giovanni del Biondo, form a valuable nucleus for the Italian school, which has recently been strengthened by the addition of a Lorenzo di Credi tondo. The Jain image of Mahavira—quite the finest thing of its kind in this country—and a portrait of a French Jewess of Versailles by Monticelli, which constitutes an unusually fine example of the work of this artist, stand out among other recent accessions.

Mr. Washburn is especially interested in assembling a small and significant group of ceramics, a branch of art which has hitherto received no emphasis in the Albright Gallery. The reason for this neglect of the so-called "minor arts" is felt by Mr. Washburn to lie in the original implications of the word *Gallery*, which connoted here as in Europe a collection of painting and sculpture—a definition which has dominated our thought until quite recently. The present director's attitude towards the decorative art calls for some emphasis. "People get an approach to art," affirmed the director, "not only by means of the more imposing works, but through the little things that are similar to those in their own houses and are, consequently, closely related to their everyday experience. For this reason I am anxious to acquire ceramics and decorative art material of those periods when such objects embodied most completely the great creative spirit of their time. Pottery in certain epochs, as in the VIII century in Greece, contained within it to an almost equal extent the total elements which found expression in the other arts of the period. 'No one medium,' Mr. Washburn succinctly remarked, 'is at all times a mirror of the finest art expression of its time; it varies with the period. For a limited collection, the important thing is to obtain those objects that most completely and characteristically reflect the cultures which produced them.'

Another field in which the director is desirous of expanding the Gallery's collection is that of Eastern art. Within the past year, the Mahavira statue has been added, while a small group of Indian (Rajput) and Persian (Timurid) miniatures constitute the most recent purchases. A beginning has already been made toward forming a collection of drawings, the recently acquired radiant sketch of Mme. Simard by Ingres being outstanding.

One of the most arresting develop-



JAIN IMAGE OF
MAHAVIRA
INDIAN, GUPTA
PERIOD

In the permanent collection of the Albright Art Gallery, Buffalo.

ments in the field of art in recent years is that of the museum, and the changing conception of the function which it is held to serve in the modern world. On the one hand, there is the point of view that the purpose of a museum is, above all, education. On the other, the belief is held with equal strength by other protagonists that its primary use is to heighten human enjoyment, and only secondarily to provide edu-

cratic institution for the benefit of the few, to which the public is admitted on sufferance, so to speak. Our aim today in the progressive museum is to appeal to as wide a public as possible. Now if we are to do this, the most we can hope for, of course, is to improve the average taste, to help people to see how lines and forms and colors can be more pleasantly related to each other. This improved taste will be reflected in the appearance of the things, clothing, interior decoration, domestic utensils, used in everyday life. That is one indirect method of creating an appreciation of the fine arts."

"One of our objects is to make tax-

payers at home in the Gallery," continued the director. "We encourage casual visits rather than formal ones, and try to engender naturalness in the visitors. To this end we handle an exhibition, or objects of art, as much as possible as a layman would, trying to prevent endowing the object with undue strangeness. People sense this atmosphere of informality and gaiety, and frequently comment on it. In humorous exhibitions people laugh, and laugh out loud. Although there is none of the depressing spirit of the traditional 'museum' in the Albright Gal-

(Continued on page 5)

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BUFFALO MUSEUM WORK DESCRIBED

(Continued from page 4)

lery, the visitor is not encouraged to become so informal as to lose a feeling of dignity. We believe, after all, in keeping the Gallery somewhat as a refuge, and in cultivating a sense of responsibility so that the visitor will add to, rather than lessen the qualities that go to make it one."

All of the activities of the Gallery are conducted in accordance with these principles. And if anyone thinks these may be dismissed with a nod, he should be referred to the following outline, which, (I may say) merely hits the high spots and leaves much of the work undertaken completely untouched. The docent service is under the supervision of an educational secretary, an assistant and a number of CWA workers and volunteers. The important part which these last mentioned groups play in the life of the museum will come in for more extended consideration later. For the moment, I would emphasize the informal nature of lectures to visitors, and the consequent value and corresponding responsibility on the docent. In Mr. Washburn's own words, "The ideal docent is one who has a flexible quality of mind . . . who is sensitive and can quickly catch the interest of the largest number around her. She will begin by talking about the special exhibition of the month, for instance, to a few people in one of the galleries. Immediately a group will form, and if she is clever, she will get the spirit of her audience in a few minutes. She can shift her point of view with each work of art, in one case emphasizing the historical aspect, at others the aesthetic—form, color, line, construction, plastic values—while yet another angle of approach may be that of subject matter. In fact she may give forty points of view without seeming in the least to be doing so." Adult docent work on these lines is carried on every Saturday afternoon and Sunday, while a feature of the winter season has been the playing, on Saturday, of a symphony orchestra composed of musicians employed under the CWA.

An average of twenty exhibitions are arranged at the Gallery during each season with the guiding principles of variety and wide appeal dominating. For example, during the past season the first three months saw exhibits ranging from Mickey Mouse, contemporary prints and photographs, Polish art in all its branches—up to a highly important loan exhibition of ceramics which served as a survey of the great

Art Firms Choose A Representative To Act in London

LONDON.—Messrs. Frank, Ltd., is the name of the firm which will in the future act as the London representative of Messrs. Arnold Seligmann & Co. of Paris and New York and of Messrs. Rudolf Heinemann-Fleischmann of Munich and New York, specialists in works of art. Directors of the new representative firm will be Mr. Jean A. Seligmann and Mr. Rudolf Heinemann-Fleischmann and business will be conducted at 20 Bruton Street, London, W 1. —L. G. S.

periods of pottery-making. One of the most interesting of last season's exhibits was a collection of objects of fine design purchasable for one dollar or less in Buffalo stores. Glassware, pots and pans, Rhages, Tang ware, these were enshrined, as the ceramics were two months previously, in special display cabinets with overhead lighting and colored backgrounds. One of the enjoyable things looked forward to by Buffalo Gallery visitors is the showmanship of these exhibits, their vividness and effectiveness.

Saturday and Sunday afternoons, while parents are examining the galleries, a story hour is in progress for any children that care to drop in. During the rest of the week there are three or four classes for children held in the Gallery every day. The children are transported from the public schools in buses, and taken around the galleries by docents who explain the exhibitions or collections according to the individual needs of the classes whenever possible. And yet, with the feverish rate of activity engaged in by the schools, only a very few of the 80,000 Buffalo school children get to the museum more than once a year. No doubt some day a method of bringing them into more frequent contact with the museum and its life will be found, but it does present a problem of no mean magnitude.

In the meantime, what are termed 'creative expression' classes similar to those in several other museums were instituted a year ago for approximately two hundred Buffalo and Western New York children recruited from public and private schools. A Gallery basement room was converted in to a gaily painted studio, and specially designed

blue wooden benches were constructed astride which the children sit and paint with thick brushes and bright colors. "The children," Mr. Washburn reports, "paint under inspirational guidance, mostly untouched by the teacher. There are two groups, one of ages 5-10, and the other from 11-15. Sometimes they work as a group, at others separately. The principle object is to encourage the children to project themselves imaginatively in the form of images; for this reason fanciful subjects are to be preferred. The difficulty that arises with realistic subject matter, for example when the child tries to paint his back yard, is the artist's inability to render these familiar scenes the way they really are to him, and in the process of struggling with the object, the picture becomes cluttered with detail and devoid of feeling and vitality."

It is interesting to note, in this connection, that the experience of this class confirms that found elsewhere. The children in the younger group are able to express themselves freely and well, while after ten or twelve they become overwhelmed by repressions and fears, and their work tends to lose its power, and intensity. Mr. Washburn finds the explanation for this phenomenon in the adverse effect of the social body in which we live, which bears down in all its crowded implications on the adolescent child. The aim of these Albright Gallery classes, it should be noted, is purely to give the children a healthy pleasure in self-expression. The director finds this practice of creative play the most inexpensive as well as effective way of tackling a familiar problem. Crafts always mean expensive tools and materials, while all they need in these classes is the cheapest kind of paper and paints. Perhaps for this reason the Buffalo Y. M. C. A. has taken up the same idea, with considerable success. Twenty-five cents a month is charged at the Gallery classes, but those who cannot find even this small sum are admitted free of charge. Needless to say, the competition for one of the few places in this class is very keen.

Another newly-instituted Gallery activity is the course in Allied Art and Industry conducted by Miss Helen Kendall, an experienced teacher in this new and important field. Five mornings a week, salespeople, buyers and executives from the three largest department stores in Buffalo come to the Gallery to hear Miss Kendall expound in terms comprehensible to the layman the essential principles of color line and design, showing their close relationship to attractive display and good merchandising. Illustrations of good design are gathered from the stores in the form of fabrics, dresses and wares, and shown side by side with significant museum pieces—ceramics, textiles and paintings. The influence of this course

(Continued on page 7)

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France Acquires Famous "Fables" In Beraldi Sale

PARIS.—The President of France, the Premier and others, were active in raising a fund which saved for France the famous copy of La Fontaine's *Fables*, illustrated with fifty-seven original drawings by Fragonard, which was to have been offered at the sale of the Beraldi Library at the Charpentier Galleries on May 29. Although the price paid for the book by the French government was not divulged, recent estimates as to its value were in the neighborhood of 12,000,000 francs. Keen international bidding for the volume was anticipated and it was not until the end of the first session of the dispersal that announcement was made of its private acquisition by the government. French bibliophiles, amateurs and government officials, including President Lebrun, Premier Doumergue and Foreign Minister Louis Barthou all united in the movement to save the volume for France.

MONTCLAIR

Two additions to the Museum's permanent collection have been received during the past month, an oil painting by F. Ballard Williams, from an anonymous friend, and a XVIIIth century vargueno from Mr. and Mrs. E. S. Whitney.

FURTHER FINDS MADE IN AGORA

PRINCETON.—Further reports of the Agora excavations at Athens, which we quote from a recent issue of *The New York Times*, give additional information, revealing the importance of the work that is being done on this site under the sponsorship of the American School of Classical Studies:

"The topography of ancient Athens, the exact knowledge of which has baffled archaeologists for the last fifty years, has been learned by the directors of the excavations of which Dr. T. Leslie Shear is the director.

"This knowledge was made possible by the unearthing of the Tholos, a circular building sixty feet in diameter and the only circular building in the market place of ancient Athens. After the location of the Tholos it was possible to identify definitely the other structures in the six-acre area which Dr. Shear and his assistants have uncovered in the last four months.

"One of the most unusual archaeological discoveries of recent years was found under the tracks of the most important railroad in modern Athens. It is 'The Altar of the Twelve Gods,' the foundations of which are perfectly preserved, despite their location. This precinct, used as a milestone from the centre of the city by the ancient Athenians, was a great help to the excavators in locating the other buildings.

"Dr. Shear said the expedition has uncovered a great many pieces of statuary, vases and coins and ostraca, or shattered pieces of pottery bearing inscriptions.

"The most beautiful of all the statues

New Jersey College Gives Mrs. Whitney Honorary Degree

NEW BRUNSWICK.—The honorary degree of Doctor of Fine Arts was conferred upon Mrs. Harry Payne Whitney on June 2 by Dr. Robert C. Clothier, president of Rutgers University, at the commencement exercises of the New Jersey College for Women. In conferring the degree, Dr. Clothier paid tribute to Mrs. Whitney's work as a sculptor and her influence in increasing appreciation of the fine arts in America.

unearthed is a large figure of Aphrodite. Although the sculptor is not known, it is clear that it is not an imitation of an original Greek by a Roman artist, but the work of a Grecian sculptor, because of the age of the wall on which it had been built.

"Most of the statues date from the Hellenistic period to the Vth century B. C. A fine statue of Artemis and several other female statues have been uncovered by the expedition this winter and spring.

"Every period in the history of ancient Athens from the geometric, about 1000 B. C., through the Greek and Roman times, is represented in the series of findings in pottery."

MINIATURES SEEN IN PHILADELPHIA

PHILADELPHIA.—In collaboration with the Pennsylvania Society of Miniature Painters, the Pennsylvania Museum of Art is holding a special exhibition of historical miniatures that will continue through the summer. The miniatures, which range from the XVIIth to the XIXth century and, with a few notable exceptions, are of the English and American schools, are drawn from the collections of the Museum, the Pennsylvania Academy of the Fine Arts, and several private Philadelphia collections, notably those of Mrs. Daniel J. McCarthy and Mrs. J. Madison Taylor.

Malbone, preeminent among American miniaturists, is represented by characteristic portraits of the Morris family of Philadelphia, a charming painting of Mrs. Trapier of Charleston, reputed one of the finest he ever did, and strikingly handsome likenesses of Joseph and Asher Marx. Charles Fraser has a portrait of Judge Daniel O'Hara, certainly one of the strongest miniatures in any American collection. Among the works of the Peales, Philadelphia's leading artistic family in the late XVIIIth and early XIXth centuries, is a lovely depiction of Mrs. Thomas Lea, the sister of Peggy Shippen who married Benedict Arnold. Benjamin Trott is represented by no less than four outstanding pieces. His painting of Nicholas Biddle, Philadelphia financier and President of the United States Bank from 1823 to 1836, shows the eminent capitalist as a romantic young man.

Many Art Works Secured By Fund During Past Year

LONDON.—The annual meeting of members of the National Art-Collections Fund will be held at Hotel Victoria on June 13, we learn from the *Times* of London. Mr. Ormsby-Gore, First Commissioner of Works, will address the meeting.

The works of art secured for the nation by this Fund since its formation up to the end of 1932 numbered eight hundred and fifty, and cover the whole field of art. During the past year the Fund has secured or assisted in securing fifty-two other works of art for the nation. These include "The Mass of St. Giles," painted by the XVth century Flemish artist, the Master of St. Giles, bought for £10,000 and presented to the National Gallery; "The Basilewsky Situla," purchased by the Victoria and Albert Museum for £7,900, with the aid of a contribution of £3,950 from the Fund; "The Forest Fire," by Piero di Cosimo, bought for £3,000 and presented to the Ashmolean Museum, Oxford; a portrait of "Margaret Pole, Countess of Salisbury," purchased for £2,500 and now in the National Portrait Gallery; and the Monymusk Reliquary, bought by the National Museum of Antiquities of Scotland for £2,500 with substantial help from the Fund.

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Director of Albright Gallery Discusses Museum's Activities

(Continued from page 5)

on the department stores and through them into the homes of the citizenry, is already becoming noticed. One Buffalo paper expressed the idea tersely by saying the first term of the course marked the success of Mr. Washburn's effort to "get Art out of glass cases, and into Buffalo life."

All of the activities of the Gallery are conducted in accordance with the idea of bringing an interest in art within the reach of the average citizen. On the main floor of the Gallery the striking new reference library designed in the modern manner invites the visitor. This new room, with furnishings purchased through a gift of Mrs. Seymour H. Knox and her son Seymour H. Knox Jr., contains about 1,400 books on art, both general and specific, the latest American and European periodicals, and comfortable tubular metal chairs. Not the least of this new library's functions, it should be added, is to spread vividly the propaganda for the contemporary simplicity and boldness in interior decoration.

The Albright Art Gallery's interesting Picture Lending Library which opened last November and caused wide comment, was made possible through the cooperation of a number of New York dealers. Paintings, drawings and prints by internationally-known artists—such men as Derain, Braque, Vlaminck, Toulouse-Lautrec, Daumier, Delacroix, Whistler, Inness and many others—are offered to Buffalonians for a rental fee of one dollar per one month. During the next season it is planned to include the work of Buffalo artists in the library.

In this connection, it is interesting to learn that the project has not met with the support which was anticipated. "At first people were very keen to register for loans," remarked Mr. Washburn, "but perhaps it is the changes in the arrangements of the house which pictures make necessary that deters people from really taking advantage of the scheme. At any rate, we have to face the fact that there are a lot of people who prefer to see pictures outside the home and do not really want to own them. This lending service is, of course, very valuable in our attack on the prevailing inertia, as it eliminates the excuse of financial stringency."

The organization of the gallery is attaining a high degree of efficiency, and a solid basis is being laid for future development. Since its original formation in 1862 down to a few years ago, the records of the gallery were written in long hand in a scrap-book, with the result that it is extremely difficult to unearth information of the early history. Realizing the importance of detailed records, both to museology and scholarship generally, Mr. Washburn studied the methods in use at other museums, and those recommended by Fogg. A card file containing full data on the works of art in the collection is kept, a copy of which is now being made for the use of the public. All remarks of visiting scholars and connoisseurs are noted on the cards and a system of cross referencing is in progress. An indexed file of photos and reproductions has been begun, as well as a catalog and index of all art owned in Buffalo, on which work will be done during the summer months. A union file of all art books in the various libraries in Buffalo is also under way. This covers the gallery library, the Grosvenor—the fourth largest in the country—and eventually, all branches.

So far as I know a unique feature of the Albright Gallery is the special index for hanging of the permanent collection, which permits the gallery to be completely hung during any enforced absence of the director. This is rendered extremely advisable, when you consider that the large exhibitions changing every month often entail the temporary removal of a large part of the permanent collection. Each work of art in the collection index is marked with different colored tabs. Red indicates that the object should remain in position all the time; blue means that it should be exhibited whenever space permits; yellow being reserved for those works to be shown only when all the preferred groups are already on view. Other cards are marked not to be displayed without express permission of the director.

"All these activities have been maintained under increasing financial difficulties," Mr. Washburn commented. "The grant of \$55,000 allowed by the city for maintenance of the Gallery has been cut in the past three years by \$20,000 and we are faced this year with the imminent danger of having to cut down on the exhibition program, educational services and staff unless financial help is forthcoming from somewhere. The Albright Art Gallery has not been the recipient of the generous endowment enjoyed by certain museums in other cities. Buffalo is a city having an unusually small number of collectors and art-minded philanthropists. Consequently, the Gallery is in the curious position of carrying on an ambitious program without staff and funds. It may not be generally recognized," Mr. Washburn continued, "that a great deal of the work outlined here has been carried on by CWA workers. These are likely to be withdrawn at any moment, and their loss will be irreparable under present budgetary conditions. Volunteer workers from the city have been and are doing work of the utmost value in all departments, but it is hardly to be expected that an increase in these will replace the CWA assistants."

The CWA workers, apparently, have been employed in various capacities, as librarian, assistant for publicity, children's workers, in making catalogs, files and indices of all kinds. It was of considerable interest to learn in what way these assistants, few of which had previous experience or training in art, adapted themselves to their strange surroundings. "It has been nothing short of amazing," reported Mr. Washburn, "how readily and quickly they came to grips with art problems. Most of them are young and plastic enough to be moulded into their jobs, and under competent direction and liberal encouragement they have been able to do most valuable work. Though not equal to professional workers in regard to efficient output, their enthusiasm constitutes a great driving power." One boy is cataloguing and mounting prints, and another brings to his work a knowledge of no less than eleven languages.

With increased funds, Mr. Washburn hopes to make his Gallery to an even greater extent the cultural focal point of Buffalo, where all the fine arts are exhibited, practiced and encouraged. A closer liaison with the University of Buffalo, involving the expansion of that university's history of art courses with classes and lectures and scholarly work at the Gallery, is planned in the future, and an alliance with manufacturers of Buffalo was begun in 1932 with a highly successful Art in Industry exhibition, in which a diversity of items ranging from airplanes and motor cars to pots and pans, were shown. With this closer correlation to the life of the community, the progressive Albright Art Gallery will attempt some interesting experiments in the direction of making art a necessity in every real sense of the word.

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BETTER BULLETINS

When Hartford celebrated the opening of the Avery Memorial with a performance of Gertrude Stein's and Virgil Thompson's *Four Saints in Three Acts*, it became clear that the death knell of institutional stodginess had sounded. But despite this prevailing desire for a lively appreciation and approach to the arts within the museum, the majority of bulletins contentedly follow the traditional patterns. Without any thought of incongruity, many museums which have adopted an extremely human policy in matters of art education, issue publications totally devoid of "reader interest." In these, erudite arguments on dating, comparative analyses of works of art and beautifully marshalled footnotes are offered month after month to a large number of readers, who are obviously not the right audience for this material.

It is, we grant, quite difficult for the enthusiastic expert to realize that his findings in the field of art history and documentation can only be appreciated in the deepest sense by a relatively small circle of scholars. The fund of time, knowledge and patience demanded by such articles is enormous and their permanent value to both the specialist and the museum, itself, is undebatable. However, it must be admitted that the average intelligent layman, who supports a museum through membership and receives its bulletins, is usually pitifully bewildered by pure art research. Pamphlets, which should inspire him with an eager desire to see the latest acquisitions of the institution which he helps to support, tend to give him a sense of inferiority regarding art. He unconsciously asks that those who write about Greek sculpture or archaic jades or Italian Renais-

sance furniture communicate to him the human import of these works of art and their significance as expressions of their period, and that they explain in clear and simple language their claims upon aesthetic attention and expenditure of public funds. The subtle evolutions of scholarly logic, usually unredeemed by the imaginative evocations of a pictorial phrase or human anecdote, fall on barren ground. They are meant for the scholar and the expert, for the permanent records of the museum and for future research in related fields, but not for the average man and woman, seeking some key to the apparently hidden mysteries of art.

Certainly we do not advocate the prostitution of scholarship into the facile presentations of the special feature writer or the sensational blurbs of the publicity expert. The scholar and the research worker have very definite and important functions and their findings deserve the most careful presentation possible, unhampered by compromises. But when we consider the changes in almost every other sphere of museum policy and the definite stock that has been taken of general aesthetic fallibility, it does seem strange that more museums have not realized that its membership remains cold to scholarly data.

It is probably true that the modern museum, like the modern girl, must decide upon its type, and remain true to it. A few institutions have taken a courageous and austere stand for pure scholarship, without compromise to public taste or new-fashioned trustees. Such museums may quite logically issue bulletins which are imbued with the purest scientific spirit. But other institutions, which are aggressively human in every other respect, fail their public as soon as it comes to the printed word. They do not realize that in addition to scholarly records of recent purchases and acquisitions, the general public needs special writers of definite literary talent who have the power to communicate the human beauty and meaning of objects of art. Nor is it necessary or desirable that the articles in such a bulletin strike what is called a "popular" note. Nothing is gained by writing down to an audience or stressing purely topical or sensational values. A few museums who have attempted to engage the attention of the man in the street by such methods

Seligmann Buys
Post Residence
In East 51st Street

The firm of Jacques Seligmann & Co. has purchased the property at 3 East 51st Street, where their New York branch has been located for the past few years. The five-story building was originally the residence of Mr. and Mrs. George B. Post until leased by the Seligmann firm for a period of twenty-one years.

have, in our opinion, made a mistake. The kind of article we dream of is not dashed off easily by a facile writer with a superficial acquaintance with art. It demands, rather, respect for the fundamental facts of scholarship, powers of literary expression and the ability and deep desire to communicate and suggest to others the wonders of craftsmanship and creative power, which have existed in many forms in many ages.

Such standards in art writing seem strangely rare, but when demands are created, there are usually those who can meet them. And we have from time to time noted individual bulletin articles in which the highest type of philosophical scholarship blended with a simple human approach. However, a recent detailed survey of general trends in this field made us feel that although the "three-second" picture-gazer may be a thing of the past, the "three-second" bulletin reader is likely to be an unrecognized problem of the present.

OUTDOOR EXHIBIT
SALES REPORTED

Approximately fifty thousand persons visited the Washington Square outdoor art exhibition during the week in which it was on view. Sales totaled \$3,487 for the two hundred and seventy-nine artists represented in the show. Since only unemployed artists exhibited and since the Home Relief Bureau and other agencies have provided work for about five hundred artists, the number of exhibitors was noticeably less than in previous years. This exhibition, the fifth in the series, was sponsored by the Artists' Aid Society.

FOGG STIMULATES
PRINT COLLECTING

CAMBRIDGE.—An experiment in carrying the Museum to the public that may well prove of far reaching importance is being carried on at the Fogg Art Museum at Harvard University. At the opening of the college year a hundred or more framed prints are put out on loan to students, to hang in their rooms. Anyone may have one, or two, on showing his college credentials and signing a receipt. They return them on June 1st and very little follow-up is needed. As most students live in the college "houses," no insurance is necessary.

Such an undertaking is possible, in part because the borrowers in this case are a special group, accessible and under a nominal control. But it is chiefly successful because the prints are in the Museum as an "indefinite loan for use in the college houses," due to the generosity of Mr. Herbert C. Pell, a graduate of the class of 1906.

The idea began in loans of some reproductions of Holbein's drawings but took on a real importance two years ago on the receipt of eighty original prints from Mr. Pell, which he has now further augmented. The collection represents many subjects and schools, from Dürer and Rembrandt to Whistler, but all are of distinct quality.

On the part of the students the interest is so lively that on the morning when the allotment has been announced in the college paper, a line forms far down the museum corridor, two assistants are busy helping the Registrar, and by noon the last print has been taken. The men who are not by any means students in the department of Fine Arts, evidently enjoy their prints for they usually apply again the next year. Here indeed is contact with the work of the artist. A desire to own good prints is stimulated since they are especially appropriate for college rooms, which are neither large nor permanent abodes. As a matter of fact, many students are print buyers.

In the success of such a plan, there are to be seen still further possibilities. May not other owners of fine prints lend or give them to college museums on such terms that they may be freely loaned? May not the idea of loaning prints—or the best reproductions—be extended to other institutions and other groups, so that the museum's force may reach far outside its walls and the enjoyment of its minor works of art be intensified?—R. G.

Obituary

CORRADO RICCI

The death of Senator Corrado Ricci, renowned archaeologist, occurred in Rome on June 5, following a long illness. Dr. Ricci, who was seventy-six years old, achieved international distinction through his direction of the excavations of the imperial forums of Rome and his draining of Lake Nemi for the raising of Caligula's galleys.

Serving as Senator under Mussolini, Dr. Ricci held many other positions of importance, including directorships of galleries in Parma, Modena, Milan and Florence, as well as the presidency of the Italian Institute of Archaeology. The market of the Emperor Trajan, the forum of Augustus, the forum of Nerva, the forum of Caesar, the New Imperial Way, the New Way of Triumph, excavations around the Capitol and the restoration of the Theatre of Marcellus, all of which have so altered the face of modern Rome, will constitute a memorial to Dr. Ricci's outstanding scholarship and unceasing activity in archaeological research.

FRED. A. LALLEMAND

Fred A. Lallemant, Montreal art collector, died there recently, after a long illness, at the age of seventy-five. Mr. Lallemant's collection, housed in a specially constructed gallery adjoining his home, contained many old masters, including works by Rembrandt and Murillo, as well as other artists of the Italian and Flemish schools. Mr. Lallemant's club affiliations were with the Arts Club of New York and the Montreal Art Association.

FRANCES SHERWIN

Frances McIntosh Sherwin took a deep and most helpful interest in The Cleveland Museum of Art during a long period of years. She was an Endowment Benefactor, a member of the Advisory Council from May, 1928, until her death, April 15, 1934.

Many activities of the Museum were stimulated by her interest. She was a regular and frequent visitor and seldom missed a special exhibit. She frequently expressed pleasure in watching the development of Cleveland artists. Her own notable collection of lace and needlecraft had been lent to and exhibited in the Museum.



VIEW OF THE ALBRIGHT ART GALLERY, BUFFALO

OLD PRINTS SOLD BY C. G. BOERNER

LEIPZIG.—Leading dealers and collectors were present in the large group of bidders at C. G. Boerner's dispersal of old prints, which took place on May 14 and 15. The holdings of King Frederick August II of Saxony, together with those of a German duke and property from other sources, were disposed of at prices which almost matched those of the last sale, each piece of rarity and value fetching a figure which testified anew to the surprising stability of this market. Museums' representatives among the bidders included Henry Preston Rossiter, Curator of Prints at the Boston Museum of Fine Arts, and Arthur M. Hind and Campbell Dodgson of the British Museum. The sale of German drawings of the XIXth century, which followed the print dispersal, also yielded high prices. We list below the prices brought by the old prints which totaled 1000 Marks and over, exclusive of the 15 per cent commission.

124—Burgkmair—"Portrait of Jacobus Fugger"—chiaroscuro	3,100 M.
138—Campagnola—"Venus"—Bor. 14 I	1,700
189—Durer—"The Virgin Suckling the Child" B. 34	1,650
191—Durer—"The Virgin with a Pear" B. 41	4,000
196—Durer—"The Sea-Monster" B. 71	3,000
197—Durer—"Melancholy" B. 74	2,050
204—Durer—"The Promenade" B. 94	2,300
207—Durer—"The Coat-of-Arms with a Cock" B. 100	1,600
349—L. v. Leyden—"Saul" B. 107	1,900
400—Master E. S.—"Man of Sorrows" L. 55	3,000
401—Master E. S.—"St. Luke" L. 90	2,100
402—Master E. S.—"St. John" L. 91	2,500
403—Master E. S.—"Allegory" L. 178	1,800
529—Rembrandt—"Abraham's Sacrifice" B. 35	1,500
537—Rembrandt—"St. Jerome Reading" B. 104	4,600
578—Schongauer—"The Annunciation" B. 1, 2	3,200
591—Schongauer—"Christ on the Cross" B. 23	2,400
592—Schongauer—"The Resurrection" B. 26	1,500
598—Schongauer—"Christ Enthroned" B. 70	2,400
600—L. v. Siegen—"The Queen of Bohemia" Sm. 2	2,100



"LANDSCAPE"

By CLAUDE LORRAIN

Loaned by the Lilienfeld Galleries to the French Exhibition at the Palace of the Legion of Honor at San Francisco.

FOREIGN AUCTION CALENDAR

LONDON
Christie's
June 12—Jewelry and objects of art.
June 13—Old English silver plate.
June 14—Porcelain, decorative objects, furniture and carpets.
COLOGNE
Lempertz
June 19-21—Important examples of armor

of all periods from the well-known collection of Consul Hans C. Leiden.

FRANKFORT
Hugo Helbing
July 4—The estate of Richard Wilhelm.

PARIS
Hotel Drouot
June 13—A collection of antique jewelry.

LUCERNE
Gilhofer Ranschburg
June 25-28—The Dietrichstein library.

AMSTERDAM
Frederik Muller
June 26-27—Antiquities and paintings from the estate of M. Henri Smulders.

PRESS COMMENT FROM "ANTIQUES"

MR. FRANKEL'S BRILLIANT PROJECT

I sometimes wonder whether S. W. Frankel ever feels tired. As publisher of THE ART NEWS he has a normal man's-size job on his hands. Yet he seems always quite ready to take on additional enterprises. Just now, if I read the reports aright, he has tackled a large one. From the presidency of Fine Arts Expositions, Incorporated, he is projecting an exhibit in Rockefeller Center that, granting full flowering of present plans, will be the biggest thing of its kind that America has ever experienced. Under sponsorship of the Antique and Decorative Arts League, Mr. Frankel is reserving some 52,000 square feet of space in Rockefeller Center. Here he intends to arrange for the display of paneled rooms, paintings, sculpture, furniture, tapestries, rugs, rare books, manuscripts, silver, porcelain, miniatures, and other works of art of the highest type to be found in the hands of New York dealers. According to the official announcement, "the exhibitors will constitute members of the inner circle of New York art dealers, the leaders in their respective fields." The purpose of the exhibition is "to stimulate the appetites of old established collectors . . . and set a standard of quality and taste for the new collector, as well as invite the interest of all the major museums throughout the country." The show will be open for a month, from November 2 until December 1. Four preceding weeks will be devoted to the monumental task of installing the displays. Whether or not the event will be signalized with one of those magnificent special volumes that THE ART NEWS from time to time bring out, I am not informed; but something of the kind may naturally be expected. On the whole, I think that the launching of this courageously ambitious project may be viewed as a sign that the depression is over and that the threatened redistribution of wealth has happily been postponed—at least in part.

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EHRICH-NEWHOUSE HISTORY RELATED

The merging of the Ehrich Galleries and the Newhouse Galleries was briefly announced in the April 28 issue of *The Art News*. The new firm, which is now known as Ehrich-Newhouse, Inc., has since May occupied the entire second floor of the Ley Building. Bertram M. Newhouse is the president, while Walter L. Ehrich serves as treasurer. Since these were the first art galleries in America to specialize in old masters, the history of both firms is of particular interest.

M. A. Newhouse founded his galleries in St. Louis fifty-nine years ago after a long period of specialization in books. He is said to have been the first dealer in prints to destroy the original plates of etchings after a selected number had been struck off, in order to make the impressions rarer and of greater value. The year after the death of M. A. Newhouse in 1928, the name of the firm was changed to Newhouse Galleries, Inc. Bertram M. Newhouse who had joined the firm twenty-five years ago, opened New York galleries at 724 Fifth Avenue in 1919, moving later to 11 East 57th Street. The present quarters in the Ley Building were taken in January, 1932.

Louis R. Ehrich and H. L. Ehrich opened their first gallery in 1903, opposite the old Waldorf Hotel on Thirty-third Street. Two years later they moved to 463 Fifth Avenue and following the general uptown trend of the art world, moved northward until finally in 1928 quarters were taken at 36 East 57th Street. Louis R. Ehrich, the founder of the firm, died in 1911. The career of Harold L. Ehrich, who died in 1932, was fully recorded in *The Art News*. Mr. Walter Ehrich, the treasurer of the new firm, joined the former Ehrich Galleries in 1908.

Among the most notable works of art which have been sold by the Newhouse Galleries was Rembrandt's "Woman with an Oriental Headdress" which was purchased by W. J. Hole, Los Angeles millionaire. Van Dyck's "Woman," now in the collection of the Dallas Museum of Fine Arts, and Cranach's "Judgment of Paris" at the City Art Museum of St. Louis, are among the many examples by old masters which have been secured by leading museums throughout the country from Mr. Newhouse. "The Portrait of William Evarts" by Eastman Johnson, hanging in the Harvard Law School Library, and the recent acquisition of a Reynolds masterpiece, the "Portrait of Richard Brinsley Sheridan," by the Atlanta Museum of Art also stand out in the memory.

Probably the best known painting handled by the Ehrich Galleries was Romney's "Blue Boy," which, as readers of *The Art News* will probably recall, was sold to a New Yorker a few years ago for a reported price of \$250,000. Another of note was the full-length Stuart painting of George Washington purchased by popular subscription among the school children of Chicago in 1926 for the Art Institute. The Thomas Sully painting of General Jackson, hanging in the U. S. Senate, was also handled by this gallery. In all, the Ehrich Galleries sold more than three hundred old masters to various leading museums.



PORTRAIT OF THE LATE M. A. NEWHOUSE

By RITTENBERG

Dance Themes Feature Exhibit Of Leading Parisian Artists

(Continued from page 3)

on waves of harmony. There is, in fact, something of the divine in the movements of the dance—its religious origin is significant—which calls to be immortalized in a plastic or pictorial medium. Moreover, it is probable that the modern interest in the ballet will play a salutary part in bringing back the human element to the art of today; artists will find a new lease of inspiration in the emotion engendered by the rhythmic fervors of the orchestra, the smooth and sinuous agility of ballerinas weaving their counterpoint of steps and gestures on the stage. Anyhow, of a hundred and thirty artists invited to contribute, nearly a hundred volunteered to create a brand-new work for this exhibition. Representatives of every tendency of modern art take part in it, and established masters figure beside the rising artists of the younger generation.

Picasso sent in a "Valse," a splendid, massive figure—a scion, surely, of the age of giants; Matisse, a "Ballerina," a

whirl of gay fantastic color; Derain, too, a "Ballerina" like a pearl enshrined in a blue casket. Our "humanists," Bernmann, Zak, Floch and Hosiasson, were obviously enchanted by the theme proposed them, the most instinctive of all human recreations. Braque, Klee and Masson wove a charming tracery of color, line and masses, subtle as the mazes of the dance. Miro focused on his canvas a radiant white form that seems to dance before our eyes. Oudot, Legueult, Brianchon and Marguerite Loupe played, so to speak, the part of genial impresarios for some distinguished modern dancers. Chirico aligned against a Mediterranean background a curious array of doll-like figures, fantastically garbed. There is a fine portrait of Nijinski by Jacques Emile Blanche; another, of Lifar, by Marcoussis. Chagall shows a happy pair of lovers linked in a moonlit bridal dance. Bonnard depicts a children's morrice; Rousell, a frolic of the nymphs. In short, this exhibition consecrates the gaiety of a gala night, a night of carnival, the ecstasy of movement immortalized on canvas or in stone—"for ever warm and still to be enjoyed" like the twice immortal lovers of Keats' *Grecian Urn*.

JOHN LEVY GALLERIES

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MEDIEVAL PANELS GIFT TO MUSEUM

The two French XVth century carved wood panels presented by Arnold Seligmann, Rey & Company in memory of Joseph Breck, the late Curator of the Department of Decorative Arts, are particularly good examples of medieval woodwork with original polychromy. We reprint from the May *Bulletin* of the Museum the following description of this gift: "The panels are of red pine skillfully carved with architectural motives; they were originally coated with gesso and then gilded except for the background, which was painted blue to suggest a *jour* work."

"As documents the recently acquired panels show the freedom and directness with which the medieval carver worked his moldings and designs. It is interesting to compare such panels as these with the stilted and motionless carving of the neo-Gothic work of post-medieval times."

"Woodwork with original polychromy is very rare. The XIXth century knew no compromise between the romantically archaeological color restorations of Viollet-le-Duc and the scraping and staining of wood to obtain the favorite finish of the amateur. Inasmuch as one of the interests of the Department of Mediaeval Art is to discover and demonstrate the existence and importance of polychromy in sculpture, architecture, and the related arts, the gift is an especially welcome one."

LINCOLN

"Roadmenders' Camp" by John Steuart Curry and Luigi Lucioni's "Arrangement in White" have been purchased for the University of Nebraska at Lincoln, according to an announcement made recently by the Ferargil Galleries of New York. The two paintings will be added to the F. M. Hall collection.



"CONSTELLATION" AND "INSURGENT" Copyright Beck Engr. Co. By CHARLES ROBERT PATTERSON
Included in the show of paintings of ships now current at the Fifth Avenue Branch of the Grand Central Art Galleries, to which the officers and men of the fleet are cordially invited.

BOSTON

The Boston Museum of Fine Arts has placed on exhibition this week in the recent accessions room a painting by a contemporary American artist, which was added to the collection a few months ago. It is a water color, "Winter Bouquet," a recent work by Charles Burchfield, interpreter of the American scene.

LIBRARY SECURES RARE ENGRAVING

"The Dance of the Court of Herod," besides increasing the New York Public Library's representation of the work of Israel van Meckenem, brings a vivid record of costume and social customs in Germany of the late XVth century.

LONDON

Sales at the 1934 Royal Academy Exhibition are far in advance of those in recent years, according to a report which appeared in the May 13 issue of *The Observer*. On that date, approximately two hundred pictures had been sold, a figure considered extremely high for the first week of the exhibition.

Fifty-four Artists Send Their Work For Lay Drawing

Fifty painters and four sculptors are each giving one of their finest works of art to the Grand Central Art Galleries to be distributed among the lay members at the annual drawing which will take place on the evening of November 22. Although the artists have suffered far more from the depression than any other class of professional or business people, their 1934 contributions are of finer quality than in previous years. The plan for financing the Galleries, which was originated by John Singer Sargent, has proven a practical method even in these difficult times.

Two handsome galleries have been installed with the works received, which are by the following artists: Ernest Albert, Louis Betts, Olive Bigelow, Emil Bistram, Jessie Arms Botke, Robert Brackman, Horace Brown, Roy Brown, Margaret Fitzhugh Browne, George Elmer Browne, Leon Carroll, Ettore Caser, Walter L. Clark, Howard Chandler Christy, Bruce Crane, Sidney Dickinson, Jerry Farnsworth, Frederic M. Grant, Gordon Grant, Edmund Greacen, Helen Holt Hawley, Adele Herter, Albert Herter, Henry Hensche, Kyohei Inukai, Paul King, Nat Little, F. Luis Mora, Raymond P. R. Neilson, Glenn Newell, Hobart Nichols, Leonard Ochtman, George Waller Parker, Hovsep Pushman, Chauncey F. Ryder, W. Elmer Schofield, Marlen P. Sloane, W. Granville Smith, Anthony Thieme, William Van Dresser, Frederick J. Waugh, F. Ballard Williams, Arthur W. Woelfle, Carl Wuermer, Edward Volkert, Charles R. Patter, Boris Blai, Anthony de Francisci, Beatrice Fenton and Georg Lober.

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Calendar of Exhibitions in New York

Ackermann Galleries, 50 East 57th Street—Exhibition of old painted glass pictures, to June 30.

American Folk Art Gallery, 113 West 15th Street—Early American painting and craftwork.

American Indian Art Gallery, 850 Lexington Avenue—"Children and Indians," an exhibition of works by Indian artists.

An American Group, Barbizon-Plaza Hotel—Paintings by contemporary Americans.

Arden Gallery, 460 Park Avenue—Garden sculpture, modern paintings and other works of art.

Argent Galleries, 42 West 57th Street—Members of the National Association of Women Painters and Sculptors, to July 1.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—A Brooklyn centennial exhibition; exhibition of the Brooklyn Society of Miniature Painters; 100 American block prints, assembled by the Print Club of Philadelphia.

Brummer Gallery, 55 East 57th Street—Classical sculpture, painting and other rare works of art.

Frans Buffa & Sons Gallery, 58 West 57th Street—Paintings by American and European artists.

Calo Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 134 West 57th Street—Exhibition by artists of Carnegie Hall.

Caz-Delbo Galleries, Fifth Avenue at 49th Street—Paintings by Hoftrup, Scheidacker, Tschudy and Wagny, to June 16.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Arundell Clarke, 620 Fifth Avenue—Exhibition of modern pictures.

Columbia University, Avery Library—Photographs of Greece by Arnold Genthe.

Contemporary Arts, 41 West 54th Street—Summer Show—"The Sidewalks of New York," "Flowers" and "Small Paintings."

Continental Club, 219 West End Avenue—Group show of American artists, to June 12.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 113 West 15th Street—Paintings and sculptures, for \$100, by leading American artists, to June 15.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—XIXth and XXth century French paintings.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Paintings by old masters and contemporary artists.

Eighth Street Gallery, 61 West 8th Street—American contemporary art.

Ferargil Galleries, 63 East 57th Street—Etching—tone prints of gardens, architecture, etc., by Amemya, to June 16.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Exhibition of work by members submitted for lay drawing; exhibition of works by child members of the Van Perrine Laboratory Art Class, to June 15.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Grant Gallery, 9 East 57th Street—Prints by American artists.

Marie Harriman Gallery, 61 East 57th Street—Paintings by French and American artists.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings by representative artists.

Jacob Hirsch, Antiquities and Numismatics, Inc., 50 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Hispanic Society of America, 156th Street and Broadway—Books illustrated by Vierge, portraits by Sorolla and Mezquita, books published by the Hispanic Society.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Prints by contemporary artists.

Keppel Galleries, 16 East 57th Street—Etchings by Haden, Whistler, Meryon and Zorn.

Kleemann-Thorman, 38 East 57th Street—Paintings and prints by American artists.

Knoedler Galleries, 14 East 57th Street—Racing pictures and portraits of horses; paintings by old masters.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by American artists.

Kuhne Galleries, 59 East 57th Street—Modern furnishings and paintings.

John Levy Galleries, 1 East 57th Street—Paintings by old and modern masters.

Lillienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Paintings and prints by Americans; third exhibition of paintings at \$100, during June.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—French modern pictures.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Special exhibition of landscape art; recent accessions in the Egyptian department; German XVth and XVIth century prints; lace and embroidered aprons of the XVIIth-XVIIIth centuries; museum and other publications lent by the British government.

Midtown Galleries, 559 Fifth Avenue—Fifty dollar exhibition.

Milch Galleries, 108 West 57th Street—Paintings by American artists.

Montross Gallery, 785 Fifth Avenue—Thirty paintings by American artists, to June 16.

Morton Galleries, 130 West 57th Street—American art.

Museum of the City of New York, Fifth Avenue at 104th Street—A New York drawing room with Phyfe furniture; first events in New York; Empire fashions, 1800-1830; James and Eugene O'Neill in the theatre; historic New York china.

Museum of Modern Art, 11 West 53rd Street—Special exhibition of the Bliss collection; recent trends in low cost housing in Europe.

Newark Museum, N. J.—Modern American oils and watercolors; Jaehne collection of Netsuke; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture; early Chinese and Japanese prints, Matsumoto collection to June 17. Closed Mondays and holidays.

New York Public Library, Central Bldg.—Drawings for prints, in Print Room, to November 30.

Arthur U. Newton, 4 East 56th Street—Paintings by old masters.

Parish-Watson, 44 East 57th Street—Exhibition of rare Persian pottery of the Xth-XIVth centuries.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Rabinovitch Gallery, 142 West 57th Street—Group exhibition of 100 photographs, June 11-30.

Raymond and Raymond, Inc., 46 East 49th Street—A survey of the development of portraiture, to June 15.

Rehn Galleries, 683 Fifth Avenue—Paintings by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture.

Robertson-Deschamps Gallery, 415 Madison Ave.—Notables in sport.

Roerich Museum, 310 Riverside Drive—Master Institute's annual show of oils, watercolors, drawings; studies for murals and compositions in color, through June 26.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by various artists.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st Street—Paintings by French and American artists.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

W. & J. Sloane, 575 Fifth Avenue—Four modern rooms designed by Lucien Rollin; five renaissance modern rooms by W. & J. Sloane.

Maria Sterner, 9 East 57th Street—Paintings by French and American artists.

Symons, Inc., 750 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Small oil paintings by Elsheimius and Elliot Orr, lithographs by Kuniyoshi and Adolf Delin, group show.

Valentine Gallery of Modern Art, 60 East 57th Street—Watercolors by Elsheimius.

Vernay Galleries, 19 East 54th Street—Special spring exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Julius Weitzner, 122 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Work by contemporary French and American artists.

Wildenstein Galleries, 19 East 64th Street—Recent sculpture by Boris Lovet-Lorski; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by French artists.

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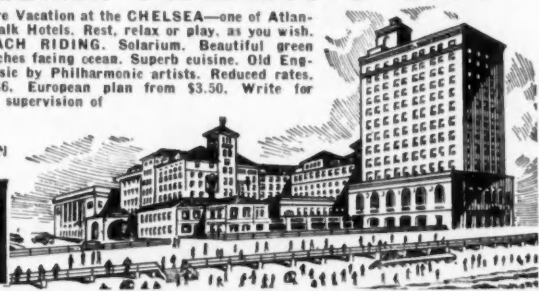
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